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Regarding the implementation of an effective workplace code of conduct, and I am mostly interested in the cultural field, I would like to start with one thing. The Ministry of Culture recently urged all the bodies under its supervision, including the Athens and Epidaurus Festival, to incorporate in the contracts with its employees, suppliers, and anyone involved in its procedures a code of conduct, which aims at the prevention of phenomena of violence, harassment, and discrimination at the world of work. This code of conduct is already in the process of being finalized, its plan has been devised, and it is going to be gradually incorporated, as we said, in the contracts of all the collaborators with the Festival. Meanwhile, it is worth mentioning that there is a very recent wider legislative framework, the Law 4808/2021, which incorporates international conventions for the elimination of violence and harassment at workplace. In fact, they use the term “world of work” which is wider than “workplace,” because it includes suppliers, even employees whose work contract is terminated, and this is very interesting. And this legislative framework determines in detail the rules governing professional ethics and rules for compliance with behaviors that strengthen and protect human dignity. So, they prevent and deter anything that could violate the core of human dignity. Moreover, the legislative framework provides for sanctions in cases of violation, as well as the implementation mechanisms for protection against phenomena of violence and harassment.

Now, what could the process for implementing this mechanism be? The tricky part in this operation is the protection and confidentiality of a potential complaint, a report. If the affected person experiences some sort of harassment, either during their work or outside of their workplace or even if their work contract has been terminated but they maintain a relationship with their employer or supervisor or any colleague, they should report it. Yet how can they report it so that they protect both themselves and the confidentiality of the process? One idea that currently is in the process of implementation is to create certain email addresses directed to the highest level of hierarchy. That is, to the Board or the Director General of the organization. As regards the Festival, I can tell you that three email addresses will be created—directed to the Board, the Director General, and the Artistic Director. The affected person will be able to submit their report there, which will be considered, in an impartial manner, of course, by the Board. At this point, I wish to mention that the board members of the Festival are not employees of the Festival. So, they have a presumption of integrity and objectivity, which is essential to properly assess such a case.

Moreover, another factor that contributes to the proper assessment of these complaints and that would encourage the affected person to submit a complaint, is to exclude retaliation. That is, the submission of a complaint will not affect them, in the form of revenge or sanctions in their work. This is provided for by the law I mentioned. Now, the code of conduct, which the Ministry of Culture urges to implement, in fact establishes these procedures. It creates the conditions for the proper enactment of the existing legislative framework, the Law 4808. If the implementation of this legislative framework is successful and proper and objective and impartial, my personal opinion is that it will gradually create a behavior pattern in the workplace which will reflect on the organization itself and its relationship with third parties, and it will definitely consolidate collectivity and team spirit, which is the point especially in the cultural field.

Regarding the implementation mechanisms, the law provides for the reinforcement of the role of the occupational doctor that is already mandatory in companies. Their duties expand to include an advisory role on the implementation of the code of conduct. Then, there is also the labor inspectorate, which can also receive and handle complaints that

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have to do with phenomena of discrimination, violence or harassment, according to law. The scope of these terms is very broad, in order to include all cases that violate human dignity. The labor inspectorate is of practical importance not for the public sector, because it cannot intervene there, but for private workplaces and especially small work teams. In such cases, the implementation of the law might prove difficult, because the perpetrator might be the same person that supervises the assessment of the complaints, even the employer, for that matter. So, the “way out” is to turn to the labor inspectorate to impose the sanctions provided for by the law, which in private bodies vary from fine to closure of the company.

As regards public-private partnerships in the cultural sector, it is of great interest to see what forms this partnership can take, what are the pros and cons of each type of partnership, and how successful these different types of partnership have been so far. First of all, let’s keep in mind that in Greece, even though there have been public-private partnerships for infrastructure projects for the past 25 to 30 years, in the cultural sector there is no legislative framework to support them. In other European countries such partnerships have occasionally occurred, mainly in Italy, Germany, and Croatia, if I’m not mistaken. However, these partnerships were diverse, they didn’t stick to a single model. That is, a public-private partnership does not necessarily entail equal contribution of capital, or that the public sector provides the infrastructure and the private sector the management—in which case, the “private sector” part could be a trading company or a non-profit organization. For instance, the public sector might build a museum and share its management with a private institution. There are many possible models of partnership.

When it comes to the Greek context, experience has shown that public-private partnership takes only one form—it is mostly limited to cultural sponsorship. However, this type of partnership has also been problematic. Even though a law on cultural sponsorship was passed in 2007 or 2008, its implementation turned out to be difficult, complicated, bureaucratic; a number of committees were involved, to decide whether the cultural sponsorship would be tax-exempt, and so on. In the end, this law proved to be inapplicable. I know that the Ministry of Culture and the Deputy Minister of Contemporary Culture intend to modernize these legal provisions, in order to support cultural sponsorship. Let’s hope that this will happen soon, to facilitate this type of partnership, which cannot and should not be the only one. We should also look at other possible forms of public-private partnership.

The recent exhibition organized by NEON at the former Public Tobacco Factory is an example of a project-specific public-private partnership. However, it would be more interesting to examine whether long-term partnerships could work, and what objectives would actuate them. After all, it is also a matter of expediency. If the private party is a company that, due to corporate social responsibility or for self-promotion, wants to form such a partnership, it cannot compromise its profit-making basis and objective, which is to earn a profit even from this kind of partnership. On the other hand, the public sector doesn’t share this interest. Its main objective is not to make money or increase its budget from these operations. It prioritizes public benefit. So, could these interests align, or is there an inherent conflict that might impede a harmonious long-term public-private partnership? There is no easy answer to this question. It would be easier if the private party were a non-profit organization. But, even in this case, a non-profit organization cannot commit to a long-term partnership, because its budget is limited.

In conclusion, it seems that public-private partnerships might be more successful within a specific framework, in terms of time and content, for project planning, and less efficient on a long-term basis. The case of cultural sponsorship, which is the most common type of partnership, requires legislative modernization that will incorporate incentives, even fiscal ones, for the private bodies, so that they will support the country's cultural activities. Another minor form of partnership could be the participation of private parties in public cultural bodies for advisory purposes, not financial.

For instance, the institution of the advisory boards that can be found at museums abroad, whose members are mostly people with extended knowledge about and experience in the field of arts, could participate in cultural organizations, in Greek museums, in parallel with their administrative boards and without decision-making responsibilities, and contribute to their promotion and marketing, attract sponsors and investments, and also offer advice on cultural activity per se.

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